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THE RAGTIMER

MARCH/APRIL 1979

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

RECENT PERIODICAL ARTICLES ON RAGTIME

Hellard, Dave. "Art Hodes: Two-Fisted Chicago Pianist." Contemporary Keyboard, vol. 5, no. 3 (March, 1979), pp. 24, 62, 66

Moe, Phil. "A Ragtime Discography." The Mississippi Rag (Jan. 1979) pp. 7-10 Here are extensive reissue listings and contemporary LP releases, with partial annotations. These 300 discs form the discography in John Hasse's new book Ragtime: Its History, Composers, and Music (Schirmer Books, 1979)

Morath, Max. "Ragtime Revisited: A Comprehensive Update." Contemporary Keyboard, volume 5, no. 1 (Jan. 1979) pp. 19-26. A look at the ragtime revival.

Newberger, Eli H. "The Transition from Ragtime to Improvised Piano Style." Journal of Jazz Studies, volume 3, number 2 (Spring, 1976), pp. 3-18

Newberger, Eli H. "Archtypes and Antecedents of Piano Blues and Boogie Woogie Style." Journal of Jazz Studies, volume 4, number 1 (Fall, 1976), pp. 84-109. Newberger is a member of the New Black Eagles Jazz Band.

Newberger, Eli H. "The Development of New Orleans and Stride Piano Style." Journal of Jazz Studies, volume 4, number 2 (Spring 1977). Ragtime member Newberger has written several articles as part of a larger study on the evolution of jazz piano styles. This 29-page offprint, available from the author at cost (92 Evans Road, Brookline, Mass. 02146) details Morton, Dink Johnson, Lil Hardin, Melrose, Lingle, Williams, James P. Johnson, Luckey Roberts, Eubie Blake, Willie "The Lion" Smith, Fats Waller, Art Tatum, Wally Rose, and Ralph Sutton - all with musical examples.

JAZZ FESTIVALS

June 11 - 17 - St. Louis National Ragtime Festival, St. Louis, Mo., with Turk Murphy, Salty Dogs, Eubie Blake, et al. (Golden Rod Show Boat, 400 N. Wharf St., St. Louis, Mo. 63102)

June 12 - 17 - Steamboat Days, Burlington, Iowa. Jazz will be featured on Saturday, June 16, and Sunday, June 17. (Burlington Chamber of Commerce, Hotel Burlington, Burlington, Iowa 52601; (319) 752-6365).

June 22 - July 1 - Newport Jazz Festival, New York City and surrounding area.

Late July - Bix Beiderbecke Memorial Jazz Festival, Davenport, Iowa. (Don Odette, c/o Beiderbecke Memorial Society, Davenport, Iowa).

August - Central City Jazz and Ragtime Festival, Central City, Col. (Alan Granruth, 2192 Brann Ct., Golden, Col. 80401.)

September - Potomac River Jazz Picnic (Potomac River Jazz Club, 9310 St. Marks Place, Fairfax, Va. 22030).

First Weekend in December - Manassas Jazz Festival, Manassas, Va. (Johnson McRee, Box 458, Manassas, Va. 22110).

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

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RAGTIME...
UNDER YOUR HAT

MESSAGE FROM THE PRESIDENT

As president of a struggling, non-profit organization whose members are joined by a mutual love for an exciting musical form, I feel it is only appropriate to express, loud and clear, our appreciation for the tremendous support and understanding we receive from our members. It is so gratifying to pick up the mail and find evidence that all you ragtime lovers are still out there pulling for us! (It is particularly gratifying in view of our recent delays in getting The Ragtimer off the presses and into your hands.)

Our message for this issue is: THANK YOU!

THANK YOU for your prompt membership renewals (and, to those of you who haven't yet renewed, we hope to hear from you soon);

THANK YOU for your kind letters about the Bash, your understanding comments about our problems, and your undiminished delight in the joys of ragtime;

THANK YOU for your wonderful cooperation in contributing articles, news releases, book and record reviews, and other information about ragtime yesterday and today. Keep those cards and letters coming! The Ragtimer is for you! Through it you can pass on a relevant piece of news so that all the Society members can share it!

SPECIAL THANKS to Amy Durfee, of Southfield, Michigan, for her charming Bash-inspired sketch. We had hoped to show it here for all to see, but reproduction difficulties won't allow it.

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RECORD REVIEW

by
TEX
WYNDHAM

Century Advent GF-2-778 'Cleveland Rag', piano solos by George Foley

Selections: Charleston Rag, Cubanola, Trilby Rag, Rippling Waters, The New Russian Rag, After Hours, Upright and Grand, Chinatown Rag, Cleveland Rag, Silver Shadow, Ganymede, Cosmic Drag, Jean Jacket Eyes.

Available @ $7.00 ($8.00 outside U.S.) from George Foley, 2869 Berkshire Road, Cleveland Heights, Ohio 44118.

George Foley does an exceptional job of interpreting the four medium-tempo selections included in the seven classic period solos on Side One, with James P.'s unusual 'Hours' moving from a sinister opening strain into a blues, Foley breaking away from the score for a bright Harlemish passage, and Cobb's 'New Russian' getting a sensitive reading of a most demanding arrangement. The three flagwavers, 'Charleston', 'Trilby', and 'Upright', are also worthy and distinctive works, but George's pace is so brisk that he leaves himself scant reserves for the toughest parts, thereby creating a few awkward spots. His own compositions, comprising Side Two, are heavily laced with raggy licks, the earliest, 'Chinatown' and 'Cleveland', succeeding within the conventional rag framework; the others, however, try for something considerably more modern in terms of melody, harmony, and overall structure, pretty much losing a conservative like me as far as comprehension goes. Society members who've attended recent Bashes already know Foley as a young up-and-comer with impressive technique, an assessment which this recording debut, despite being a little uneven, amply confirms.

* * *

Euphonic ESR-1216 'Classic Rags & Nostalgia At The Old Town Music Hall', duets by Knocky Parker, piano, and Bill Coffman, theater pipe organ

Selections: Euphonic Sounds, Lazy River, Palm Leaf Rag, Dinah, Sugar Cane, Sentimental Journey, Weeping Willow, Sugar, Pineapple Rag, Moonglow.

Available @ $7.95 (plus 50¢ overseas) from Euphonic Sound Recording Co., 357 Leighton Drive, Ventura, California 93001.

In addition to being enjoyable performances from beginning to end, the five rags on this thoroughly winning album demonstrate two things: (1) the strength of Joplin's material in terms of its adaptability to settings other than solo piano, and (2) after all these years, there are still new and valid sounds to be brought to ragtime, provided sufficient imagination, skill, taste and care are brought to bear. The artists follow the printed routines, generally switching lead on repeats, the principal voice playing straightforward melody and gentle foot-tapping rhythm while the accompanist adds

delightful and provocative commentary on his available resources - for Coffman, the theatrical effects of marimba (on the hard-hitting 'Sugar Cane'), bells ('Palm Leaf'), etc., and for Parker, flowing fills ('Willow'), raggedy treble ('Pineapple'), et al. The nostalgia in the title is supplied by the five pop songs, which roll by with the comfortable good cheer of a skating rink or carousel, as Coffman unleashes everything from snare drums ('River') to steam locomotive ('Journey') and Parker responds with an arsenal of funky figures, boogieish beat, rubato verses and other devices that get a lot into the two-or-three-chorus format. As unusual, worthwhile and listenable a disc as you could hope to hear, and you should hear it, by all means.

* * *

Herwin 405 'Piano Ragtime Of The Teens, Twenties & Thirties, Volume 2'

Selections and Artists: Black And White Rag - Albert Benzler; Cannon Ball Rag - Roy Spangler· You Tell 'Em Ivories - Zez Confrey (as Dick Palmer)· Putting On The Dog - Willie Eckstein; Chop Sticks - Billy Mayerl; Mah Jong - Sid Reinherz· Up And Down In China - Willard Robinson; Shivery Stomp - Seger Ellis· Rhythm Step - Fred Elizalde· The Naked Dance (1938 and 1939 versions) - Jelly Roll Morton· Keep Off The Grass, Jingles - James P. Johnson Birmingham Blues, Handful Of Keys - Fats Waller· Get Up Bessie - Garland Wilson· Night Life - Mary Lou Williams.

Herwin 406 'Piano Ragtime Of The Teens, Twenties & Thirties, Volume 3'

Selections And Artists: Hula Lou - Clarence M. Jones· Dew Drop Alley Stomp - Sugar Underwood· West Dallas Drag #2 (1935 version) - Rob Cooper· Dustin' The Keys - Blythe & Burton· Mississippi Shivers, Rag Doll - Sid Williams· Louisiana Glide - Blind Leroy Garnett· Stompin' 'Em Down - Alex Hill (with unidentified drummer)· Atlanta Rag - Cow Cow Davenport· West Coast Rag, Bucket Of Blood - Will Ezell· Bow To Your Papa - Blythe & Clark· Lonesome Road Blues - Smith & Irvine· Sally Gooden - I. Smith· Avenue Strut - Herve Duerson· Spirit Of '49 - George Tremer.

Available separately @ $6.98 (U.S. residents) from Herwin Records, Inc., P. O. Box 306, Glen Cove, New York 11542.

Those of you who haven't acquired many of these solos on other Lps (in particular, Origin OJL 16 'Ragged Piano Classics', reviewed in this column September/October 1970, duplicates nine tracks from Herwin 406) are surely already licking your lips over this wide-ranging and generous sample of vintage ragtime and raggy piano compiled and interestingly annotated by David H. Jasen. About all I can add is an appraisal of the acoustics which, considering the age and rarity of the original 78s, are quite satisfactory on 406 and even better on 405.

Volume 2 consists mostly of rags in the conventional multi-strain format, bright and good-natured in spirit, instrumental technique being of very high order. Viewed as a cutting content, the popular favorite wins as James P. rolls out two rousing and inventive rent-party killer-dillers, but everybody puts his best foot forward as Eckstein sails through a dense novelty, Reinherz deftly executes strains

built around fancy breaks, Fats never lets up on fertile variations underscoring the melody of 'Birmingham', and Mayerl turns loose his dazzling dexterity on his own opus 'Chop Sticks' (not the two-finger duet you learned at age 4, needless to say).

Things get significantly more down-and-dirty on Volume 3 as a bunch of totally-or-nearly forgotten barrehouse professors stomp out some bluesy, ragged stuff that incorporates snatches of classic rags ('Atlanta'), boogie ('Avenue'), hoedown ('Gooden'), one-man-band (the kazoo, knocking, etc., on 'Spirit'), hillbilly ('Lonesome'), or whatever. The variety (delicate 'Rag Doll' to piano-rollish 'Hula' to back-roomy 'Louisiana') and hilarity (the three duets are irresistably foot-tapping) of it all, plus the fine playing (Underwood's performance is nothing short of amazing), make for an enjoyable and absorbing tour of ragtime's byways.

And even if you do have some titles already, you've got 33 tracks here, almost everything is worth hearing and, in all probability, little of it will turn up elsewhere, at least for a while. Herwin, a superb reissue label, maintains its enviable standard with these two high-scorers.

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SHEET MUSIC

Jelly Roll Morton: Piano solos transcribed and edited by Dick Hyman. Buddy Bolden's Blues (07401), The Crave (75190), Fickle Fay Creep (75186), The Fingerbreaker (E57777), Grandpa's Spells (E57758), King Porter Stomp (E57756), The Pearls (E57759) and Shreveport Stomp (E57760). Available at $1.50 each from Charles Hansen Music & Books Inc., 71 Hoffman Lane, Central Islip, L.I., N.Y. 11722, U.S.A.

In 1974 Dick Hyman recorded his tribute to Jelly Roll Morton on Columbia Special Products JCL 559 (reviewed negatively in The Ragtimer, May/June, 1977). In making charts he made the above-mentioned numbers in piano format and they were published by Charles Hansen from 1975 through 1977. Why they have never been mentioned in the jazz press is beyond me. Mike Lang of Los Angeles told me about them so I decided to pursue. What I found are the first fine editions of Morton's music to be available to the public since Roy Carew passed away in 1968.

Many older jazz fans will be familiar with the name of Roy Carew. He became Jelly's friend during his D.C. days. He set up Tempo Music with the help of Clarence Williams in New York. He had the late J. Lawrence Cook transcribe and edit a lot of Morton's music if not all for copyright purposes.

During the forties jazz piano publications were at a zenith with the fine editions of Jelly Roll published by Tempo and the Leeds "Five for One" series of jazz piano folios.

Most of the pieces will be of interest to the readers who also play the piano. The main folio of his music (K608 @ $4.95) also published by Hansen contains

commercial arrangements that are nowhere as interesting as Jelly's records or piano rolls on Fountain FJ 104 (Milestone M-47018) or Biograph BLP 1004Q.

What makes these transcriptions better are the number of Morton musical mannerisms that make his playing so exciting. Examples are the C section of King Porter as well as the D section and its variant. The variations of the A strain of Grandpa's Spells after the initial appearance of the A strain and as a recapitulation at the end are very exciting.

The Crave is one of Jelly's fine tangos and this arrangement is very good. Rhythmically it is not as difficult as the Cook edition (as played by Jelly on Atlantic SD2-308), but it is an exciting piece and worth the effort of learning.

Fickle Fay Creep is by Benjamin Garrison and was recorded by the Red Hot Peppers in a sizzling manner. The Hyman arrangement may not sizzle but it does swing nicely and is one of the easier arrangements.

Buddy Bolden's Blues is a fine arrangement. The piano part is of moderate difficulty. The really difficult part is the vocal with its syncopations.

Another intermediate arrangement is The Pearls. After the introduction the A part is played with left hand chords accenting two and four without the single note or octave on beats one and three. With the syncopations in the right hand part, this is very exciting. The player and auditor are denied the natural accents on beats one and three and a great deal of tension is set up to be resolved by a change to the omm-pah of the ragtime bass in later measures.

Shreveport Stomp is a fine rag in form and style. This is a fine arrangement and is technically among the most difficult of these numbers. My main criticism is that a variant of the C section would have been very appropriate. However, it surpasses the folio arrangement in every way.

The most important piece transcribed is The Fingerbreaker. This is a note-for-note transcription of the 1938 recording found on Historical HLP-29 ("Hot Pianos"). Undoubtedly Jelly Roll wrote this piece to show the stride pianists he could create a piece that would stand beside the best work of Blake, Johnson, Smith and Waller. As Rags and Ragtime point out, the A section is a transformation into novelty style of Frog-I-More Rag. From there it is developed using a number of Jelly Roll's riffs. How fortunate to have this piece in print for all aspiring ragtime/jazz pianists to master, if they can.

The publisher deserves praise for printing this fine music. All the pieces have the same attractive cover. If you don't play but know an aspiring pianist who is seeking to delve more deeply into the traditional jazz piano repertoire, you could not give a better gift. Professionals or amateur pianists will find this music worth their time if they have never played any of these pieces or heard them. One word of caution should be given, concerning practising the music slowly. Dick Hyman

said, "When you play Jelly Roll's music at slow tempos, the voice leading sounds gauche, but when it is played at quick or moderate tempos the sounds have a way of blending that is unique with Jelly Roll" (Jazz Journal, January, 1975).

Charles B. Davis, Jr.
Midway Park, North Carolina

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EUBIE!

The back cover of this Newsletter reproduces the front of the Eubie! playbill. Ragtime lovers who have been anxiously awaiting road company appearances of the show will be pleased to know that there's now a Cleveland company and there will soon be one in Baltimore, Eubie's home city.

Eubie Blake himself, at 96, is still amazingly active, appearing on Saturday Night Live, accepting club dates in Boston and West Palm Beach, and practicing the piano three hours a day. When questioned about his age, he recently had this to say: "Of course I want to make 100, but I don't have much to say about it. I know I don't want to go to heaven. You have to die to get there."

Some of Eubie's recent appearances include, in addition to Saturday Night Live, the Mike Douglas Show, Tony Brown's Journal, and the Tonight Show. During one of his appearances on Tony Brown's Journal, he played "Betty Washboard," a salute to long-time Ragtime Society member Mrs. Glenn Meyers.

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ORIGINAL CAST ALBUM OF EUBIE! NOW AVAILABLE

The Original Cast album of Eubie! is available now from Warner Brothers (HS 3267). The following numbers are included on the album:

Charleston Rag
Shuffle Along
In Honeysuckle Time
I'm Just Wild About Harry
Daddy
I'm a Great Big Baby
My Handyman Ain't Handy No More
Low Down Blues
Gee, I Wish I Had Someone to Rock Me in the Cradle of Love
Dixie Moon
Weary
Roll Jordan
Memories of You
If You've Never Been Vamped by a Brownskin, You've Never Been Vamped at All

You've Got to Git the Gittin' While the Gittin's Good
I'm Craving for That Kind of Love
Finale

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A BIT ABOUT . . .

Dick Hyman, who scored the recent Universal film "Scott Joplin," is not only a major figure in the world of jazz but has also had an outstanding career as a studio musician and conductor in New York.

As music director for the New York Jazz Repertory Company, which presents concerts devoted to particular eras of jazz, he has participated in the company's tours of the Soviet Union and Europe. He has appeared with his group, the Perfect Jazz Repertory Quintet, at Newport, the Kool Hawaiian Festival, and the Grand Parade du Jazz in France. His versatility as a musician has resulted in dozens of recordings on both piano and organ in both jazz and pop styles, and hundreds of music lovers have seen and heard his popular concert and lecture, "History of Jazz Piano from Ragtime to the Avant Garde."

Dick Hyman has recently become his own record distributor. Having made many albums for various labels over the past few years, Hyman says he felt frustrated when friends couldn't find the albums in record stores. As a solution, he has bought up a stock of his own recordings from each company and is offering them to the public by direct mail. For a brochure of available items (which include his albums of Morton, Johnson, Joplin, Armstrong, organ, piano, and other items), write to EASTLAKE MUSIC, 144 W. 57th St., New York, N. Y. 10019.

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INDIANAPOLIS RAGTIME PROJECT ANNOUNCED

The Lilly Endowment has awarded a $20,000 grant to the Indiana University Archives of Traditional Music, for the purpose of conducting an Indianapolis Ragtime Project.

At the turn of the century, Indianapolis was an important center of ragtime composing and publishing. The Ragtime Project will provide documentation concerning the Indianapolis ragtime composers and their music. Among the products of the study will be a book and a documentary phonograph recording, in addition, photographs and recorded interviews will be deposited in the Indiana University Archives of Traditional Music.

The grant will be administered by Frank J. Gillis, Director of the Archives, while John Hasse, a doctoral candidate in ethno-musicology at Indiana University, will serve as principal investigator.

The Project is seeking biographical data, photographs, 78 rpm phonograph recordings, piano rolls, and sheet music scores of the compositions of Frieda Aufderheide, May Aufderheide, J. Will Callahan, Duane Crabb, Glenn C. Leap, Will B. Morrison, Julia Niebergall, Abe Olman, Paul Parnell, Paul Pratt, J. Russell Robinson, Emil Seidel, Isadore Seidel, Lester Sill, and Russell Smith, among others.

Anyone wishing to contribute information or offer materials should get in touch with John Hasse, Coordinator, Indianapolis Ragtime Project, Archives of Traditional Music, 057 Maxwell Hall, Indiana University, Bloomington, Indiana 47405. Phone (812) 337-8085.

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RAGTIME INVADES BALLET WORLD

The National Ballet of Canada is performing "Elite Syncopations," a ragtime-based ballet choreographed by Kenneth MacMillan, the Principal Choreographer of the Royal Ballet.

The twelve-part work features music by Scott Joplin, Joseph Lamb, and Max Morath, among others. The following numbers make up the ballet: Sunflower Slow Drag; Elite Syncopations; The Cascades; Hot-house Rag; Calliope Rag; Ragtime Nightingale; The Golden Hours; Stop-Time Rag The Alaskan Rag; Bethena - a Concert Waltz; Friday Night; and Cataract Rag.

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SEPTEMBER 29 SEPTEMBER 29

B * A * S * H 1 * 9 * 7 * 9

Make your plans!!

Mark your calendar!!

REMEMBER THAT THE BASH IS EARLIER THAN USUAL THIS YEAR!

SEPTEMBER 29 SEPTEMBER 29

Location: Same as last year - the Cara Inn, Toronto.

Registration forms will be mailed with the July/August Ragtimer.

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JAZZ WEEKEND IN IOWA

Steamboat Days, Inc., of Burlington, Iowa, has announced a weekend of jazz as part of its annual Mississippi riverfront celebration. Steamboat Days is scheduled for June 12 thru 17, 1979. The jazz will be featured on Saturday, June 16, and Sunday, June 17.

Groups scheduled to perform and the appearance dates are:

NEW ORLEANS RAGTIME ORCHESTRA: Saturday, June 16, 2:00 to 4:00 p. m. and Sunday, June 17, 2:00 to 4:00 p. m.

This is a uniquely original New Orleans orchestra, with its roots deep in both the music of its own city and in the classic ragtime of composers like Joplin, James Scott, and Joseph Lamb.

SID DAWSON and THE NEW CHICAGO RHYTHM KINGS: Saturday, June 16, 4:00 to 5:30 p. m. and 9:30 to 11:00 p. m.

Led by trombonist Sid Dawson, the band is comprised of all veteran professional jazz musicians. Besides performing traditional Chicago jazz, the group creates and provides its own musical thoughts and ideas.

QUEEN CITY JAZZ BAND: Saturday, June 16, 7:30 to 9:30 p. m. and Sunday, Noon to 2 p. m.

This band has performed regularly in the Denver area since 1957. The band restricts its musical interests to the purest Dixieland. Alan Frederickson, leader of QCJB, leads the group in jazz that is unpretentious, tasteful, satisfying, joyful, fresh, and relaxed.

DEJAN'S OLYMPIA BRASS BAND: Saturday, June 16, 11 p. m. to 1 a. m. and Sunday, June 17, 4 to 5 p. m.

The Olympia Brass Band is said to represent the exuberant vitality of New Orleans jazz. Indeed, the band is a familiar sight and sound to the New Orleanians, who've danced to their music by the thousands since the band was founded eighteen years ago.

PEE WEE MATESE and THE RAMPART STREET PARADERS: Saturday, June 16, 5:30 to 7:30 p. m.

A lively Dixieland jazz band headed up by Pee Wee (Jack) Matese, former clarinet player for the Queen City Jazz Band.

Admission for the entire six days of Steamboat Days is just $3. 00. The celebration also features Mississippi River boat excursions, Century 21 Carnival, Snake Alley Art Fair, parade, fireworks, river events and six days of a wide variety of music. For descriptive brochure and camping information, contact the Burlington Chamber of Commerce, Hotel Burlington, Burlington, Iowa 52601 or phone (319) 752-6365.

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ST. LOUIS NATIONAL RAGTIME FESTIVAL

This year, a record number of widely acclaimed musicians will appear at the 15th ANNUAL ST. LOUIS NATIONAL RAGTIME FESTIVAL, scheduled June 11 through June 17 and produced by G. William Oakley.

The six nights and one day of spectacular ragtime, traditional jazz and toe-tapping music have been dedicated to Scott Joplin and his "Cascades Rag", which was written especially for the 1904 St. Louis World's Fair, an event now marking its 75th anniversary.

Headlining nightly will be the TURK MURPHY JAZZ BAND OF SAN FRANCISCO, a longtime festival favorite and all-time jazz great, along with the SALTY DOGS of Chicago, another of America's premiere traditional jazz groups.

Once again, an impressive lineup of featured groups will be on board, including Neely's ROYAL SOCIETY JAZZ ORCHESTRA, an energetic 12-man group from California, which specializes in the preservation of ragtime and the music of the "Swing" era; the popular CLIMAX JAZZ BAND from Ontario, Canada, a group with a distinctly European traditional jazz sound; and ERNIE CARSON and his CAPITOL CITY JAZZ BAND, the official musical group for the Atlanta Falcons football team.

THE ST. LOUIS RAGTIMERS will officiate as host band, supported by another popular St. Louis group, the TIGER RAG FOREVER JAZZ BAND. From Oregon will come clarinetist JIM BEATTY and his band, and from Minneapolis, HALL BROTHERS JAZZ BAND, led by Stan Hall. Making a long-awaited return appearance at this year's "Ragfest", is TERRY WALDO and his GUTBUCKET SYNCOPATORS, while appearing for the first time will be the exuberant young PEARL STREET JAZZ BAND of Boulder, Colorado.

The Goldenrod Showboat will open at 6 p. m. Monday through Saturday and will run non-stop until 1 a. m. nightly, concluding with a special Brunch/Jam Session catered by Trader Vic's on the "Sunday After".

Tickets for the 15th ANNUAL ST. LOUIS NATIONAL RAGTIME FESTIVAL are $8. 00 per person Monday, Tuesday and Wednesday evening and $9. 00 per person Thursday, Friday and Saturday evening. Mail orders for festival admission tickets and the Sunday Brunch/Jam Session ($12. 75) are available in advance. Order with full payment and self-addressed, stamped envelope should be mailed to: 15th ANNUAL NATIONAL RAGTIME FESTIVAL, Goldenrod Showboat, 400 North Wharf Street, St. Louis, Missouri 63102.

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RECORDS AND TAPES OF INTEREST TO RAGTIMERS

Note: These records are not available from the Ragtime Society. Addresses are given for most of the items listed; others can be found at your local record store.

Peter Fahrenholtz. Jell Roll Solo Piano. (Cassette tape).
Contents: Kansas City Stomp; Finger Buster; Shreveport Stomp; Wolverine Blues; The Blues; Hilarity Rag; Freakish; Maple Leaf Rag; Jelly Roll Blues; Charleston; Pineapple Rag; Of All the Wrongs You've Done to Me; It's Wonderful; At Sundown; Nobody Knows You. Available from Peter Fahrenholtz, Fordenskjoldsgade 60, 8200 Aarhus N, Denmark. Write for price.

Jazz Piano Masters (anthology). Chiaroscuro CR 170.
Solo piano from Teddy Wilson, Dill Jones, Claude Hopkins, and Eubie Blake (the latter performing Melodic Rag, Tricky Fingers, and You Do Something to Me).

Mike Pembroke Hot Seven. Chicago Buzz. Jazzology J 24.

Connie Jones and the Crescent City Jazz Band. Jazzology J 49.

Sammy Remington. George Lewis Classics. GHB 94.

Ernie Carson and His Capitol City Jazz Band. GHB 95.
These are traditional jazz items, 12 tracks to each album. $8.00 per album, available from Collector's Record Club, 3008 Wadsworth Mill Place, Decatur, Georgia 30032.

Eubie Blake's Orchestra / Frank Tanner's Rhythm Kings. Harrison LP-G.
Contents include seven items for Tanner and the following numbers for Blake: Two Little Blue Little Eyes; One More Time; Nobody's Sweetheart; St. Louis Blues; Thumpin' 'n' Bumpin'; Blues in My Heart; Sweet Georgia Brown. Available from Harrison Records, 229 Oak St., Wakefield, Mass. 01880. $6.00.

Johnny Maddox. Tres Moutarde. Paragon SG-102.
Contents: The Snaky Blues; Puppchen; Everybody Two Step; Jealous; Long Lost Blues; St. Louis Rag; Those Ragtime Melodies; Tres Moutarde; Cecile Waltz; Frankie and Johnny; Hesitation Blues; King Chanticleer. This is his 42nd (!) album. Available from Paragon Productions, 817 Pearl St., Denver, Colo. 80203. $7.00.

New Sunshine Jazz Band. Too Much Mustard: Early Jazz & Ragtime Dances. Biograph BLP 12058.
Contents: Too Much Mustard; Lovie Joe; Rosebud Rag; Whoa, Tillie, Take

Your Time; Midnight Papa; Dixie Blues; Sweet Man; Kerry Mills Ragtime Dance; Aggravatin' Papa; Spanish Mama; Come Back to Me; I Lost My Gal from Memphis; La Pas-Ma-La. Available at your local record store or from the band at 5010 North 11th St., Arlington, Virginia 22205. $7.00.

Knocky Parker. From Cakewalk to Ragtime. Jazzology J 81.

Knocky Parker. From Ragtime to Ballroom. Jazzology J 82.
Contents (J 81): Creole Belles; Sunflower Slow Drag; Heliotrope Bouquet; Smoky Mokes; Ragtime Nightingale; Silver Swan; Grace and Beauty; Something Doing; Swipsey Cakewalk; American Beauty.

Contents (J 82): Pastime Rag No. One; Pastime Rag No. Two; Pastime Rag No. Three; Pastime Rag No. Four; Pastime Rag No. Five; Ragtime Dance; Bohemia Rag; Castle House Rag; Pretty Baby; Dardanella; Stardust. Available from Collector's Record Club, 3008 Wadsworth Mill Place, Decatur, Georgia 30032. $8.00 each, or $13.00 for both.

Knocky Parker / Bill Coffman. Classic Rags and Nostalgia at the Old Town Music Hall. Euphonic ESR 1216.
Contents: Euphonic Sounds; Lazy River; Palm Leaf Rag; Dinah's Sugar Cane; Sentimental Journey; Weeping Willow; Sugar; Pineapple Rag; Moonglow. Parker plays a Bosendorfer grand; Coffman plays a Wurlitzer Theatre pipe organ. Available from Euphonic, 357 Leighton Drive, Ventura, California 93001. $8.00.

Ralph Sutton. Jazz at the Forum. Georgian Records. Recorded at Blandford Forum, England, 1975/76.
Contents: Love Lies; Shine; All the Things You Are; Taking a Chance on Love; I've Got My Love to Keep Me Warm; You Took Advantage of Me; Echo of Spring; Sheik of Araby; Eye Opener; Honky Tonk Train; C Jam Blues. Available from Georgian Records, 42 St. Leonard's Avenue, Blandford Forum, Dorset, England. £3.25.

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MAGAZINES OF INTEREST TO RAGTIMERS

Compiled by Dean Tudor

From time to time we get requests for reading material: "What other magazines should I be reading?" "Are there biographies and personal portraits of ragtime pianists?" To help answer these queries, I have compiled the following directory of jazz-oriented and popular music magazines. They have been listed in

alphabetical order, with the latest known addresses, price of subscription, frequency of publication, and some descriptive notes as to their coverage. In most cases, sample copies are available - or you could check with your local public library (or with a local university or college library, especially if the institution offers courses in music).

For our purposes here, the magazines have been divided into four categories. Only the first section - consisting of journals of high interest to ragtimers - will be given in this issue, because of space limitations. The remaining sections, covering magazines relevant to traditional jazz, those devoted to the whole spectrum of jazz, and some that are even further afield, will appear in future Ragtimers, as space allows.

I recognize that I have probably overlooked a few magazines, especially older ones that are no longer being published. And I have restricted myself to English-language journals, even though there are fine Scandinavian, French, German, Italian, and Japanese magazines around.

NOTE: As with all the "current awareness" lists of new books, records, sheet music, etc., in The Ragtimer, the journals listed here are not available from the Ragtime Society. They must be ordered from the addresses furnished or through book or record stores.

RAG TIMES. (Maple Leaf Club, 5560 West 62nd St., Los Angeles, Calif. 90056). bi-monthly. $5/year, by membership. Chock full of ragtime news, announcements, record reviews, concert reviews, reprints, and illustrations.

THE RAGTIMER. But of course - you've got it in your hand!

THE NATIONAL SHEET MUSIC SOCIETY NEWSLETTER. (1597 Fair Park Ave., Los Angeles, Calif. 90041). 10 issues/yr. $8/year, by membership. Lots of helpful data about sheet music: where to obtain it, how to arrange it, membership lists, preservation, etc.

THE MISSISSIPPI RAG. (P. O. Box 19068, Minneapolis, Minn. 55419). monthly. $6/year.
A monthly 16-page tabloid publication featuring articles on bands and musicians, both contemporary and historical, carefully researched and well written. In addition to feature articles, they list band performance schedules, jazz festival information, new and re-release album reviews, and a nationwide listing of clubs where bands perform regularly.

THE CLASSIC RAG. (Classic Jazz Society of Southwestern Ohio, P. O. Box 653, Cincinnati, Ohio 45201). erratic publication dates. $5/year, by membership.
A nicely produced 8-page newsletter, with a high content of ragtime local news; but there are book reviews, special ragtime notes, and occasional articles.

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OLD-TIME PIANO PLAYING CONTEST

The 5th Annual World Championship Old-time Piano Playing Contest will take place in the Camp Creek Yard of the Monticello & Sangamon Valley Railway Museum (Monticello, Illinois) on Sunday, May 27, 1979. As in the past, each contestant will play three songs written no later than 1929, and at least one of the three songs will have a railroad theme. The stage for the contest is an old railroad caboose outfitted with a fully restored, antique upright piano. The present champion, Dorothy M. Herrold, a former school teacher from La Porte, Indiana, will be defending her title for the second time.

Anyone who plays the piano may enter. Contest details can be obtained by sending a self-addressed return envelope to the Railway Museum, Box 185, Monticello, Illinois 61856. The contest entry fee is $1.00. If preliminary eliminations are necessary, they will take place on Saturday, May 26, at the Museum grounds.

The sponsor of the event is the Monticello & Sangamon Valley Railway Museum, a not-for-profit volunteer organization working to save, restore, and operate retired railway equipment. Piano contest visitors can ride the museum's steam-powered demonstration railway on a 3.5-mile round trip through the rolling Illinois countryside. Proceeds from the contest and train ride aid the museum members in their historic preservation efforts. Admission to the contest is free with a train ride ticket; $1.00 for all ages separately.

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MARY GARDEN SPOKE UP FOR RAGTIME

The February 1919 issue of Melody: A Monthly Magazine for Lovers of Popular Music carried a column entitled "Chicago Syncopations," by Axel W. Christensen. In addition to the snippets of information about current ragtime performers and teachers, the column also quoted Mary Garden, "internationally famous as an operatic singer," on the subject of why ragtime music was having such a wide vogue in America:

> "People in America like ragtime for the same reason that Chicagoans are always in a hurry," writes the operatic celebrity.
>
> "It is a matter of action, and in this America believes in getting there first. Ragtime is the 100-yard dash of music, and its followers are the sprinters of musical scores.

"All ragtime is not necessarily bad. In fact, some of it has been particularly good. Ragtime can find its classic counterpart in some of our most celebrated and enduring music. . . . To like ragtime is more an indication of joy in the ephemeral than proof of bad taste. It is the sprightliness of this class of music that has recommended it to America."

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PIANO RECITAL FEATURES RAGTIME

On March 9, Toronto music-lovers were treated to an evening of "Ragtime and Other Pleasures" by Helena Bowkin (piano), Joanne Dorenfeld (soprano), and Charles Foreman (piano). Ragtime Society members will remember Helena Bowkun's show-stopping appearances at the Bash, including her marvellous two-piano presentation of "Patricia Rag," with John Arpin.

The concert offered works by Satie, Poulenc, and Honegger, then moved into songs by Joseph Lamb and Zez Confrey, "Fats" Waller, Kurt Weill, and ending with a series of George Gershwin numbers.

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TUT RAGE REVEALS TUT RAG

In Tutankhamun: The Untold Story, Thomas Hoving describes the discovery of King Tutankhamun's tomb on November 26, 1922, and the removal from it of almost 5,000 works of art during the next ten years. On page 200, he quotes a report from Arthur Merton documenting the "Tut rage" in Egypt after the tomb had been found: ". . . Slight acquaintances buttonhole one another and tell of dreams they had yesterday of Tutankhamun. There is a Tutankhamun dance tonight at which the first piece is to be a Tutankhamun RAG."

As the Americans invaded the city of Luxor, the social activity of the area increased noticeably. According to Hoving (p. 212), "Before Tutankhamun and the presence of the Americans, it had been fashionable to loll around in the hotel salon after dinner, listening to an orchestra concert. But the Americans had found that entertainment dull and had persuaded or paid the musicians to play only dance music. Each evening a " 'vivid' scene was enacted in the ballroom of the Winter Palace, a scene extending long after midnight and sometimes to dawn. The new American fashion of ragtime music had completely captured Luxor."

As Toronto gears up for the arrival next November of the Tut Exhibit, it's good to know that even this exotic import has a tie-in with ragtime.

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SOMETHING DOING...

JOHN ARPIN

Chelsea Inn, 33 Gerrard St. W., Toronto. In "The Piano Bar" M-F 5-8 p. m., and with his trio in "The Chelsea Bun" lounge M-S 9 p. m. to 1 a. m.

BRIAN AND KATHY BAUER

Rodeway Inn, 7001 Buffalo Ave., Niagara Falls, N. Y. Appearing with Lou "Al Jolson" Lasota and Fritz Raiser, every Friday from 9 p. m. to 1 a. m.

STEEN CHRISTENSEN

Mechanical Music Museum (MMM), Vesterbrodage 150, Copenhagen, Denmark. Performs the 2nd and 4th Wednesday of each month.

DON EWELL

Esplanade Lounge, Royal Orleans Hotel, New Orleans, La. A piano player par excellence - ragtime, Morton style, and Waller style.

DAVE FLOWITT

Brunswick Hotel, Brunswick St., Toronto. With Dr. McJazz Band, Thursday through Sat., 9 p. m. to 1 a. m.

Chelsea Inn, 33 Gerrard St. W., Toronto. With the Chelsea Chasers Trio and Dr. McJazz Band (alternating weeks), on Saturdays, 2 - 5 p. m.

ROBERT GOODNOW

Broadmoor Hotel, Colorado Springs, Colorado.

RALPH GRUEGEL

Peabody's, Cedar and Taylor Road, Cleveland Heights, Ohio. With The

Eagle Jazz Band, Friday, 8-12 p. m.
The Roadhouse, 8425 Old Route "8", Northfield Center, Ohio. Appearing on Saturdays.

JOHN HASSE
The Ordinary, Nashville, Indiana. Appearing Friday and Saturday nights.

TOM "JAZZOO" JONES
The Paddlewheel Bar, "Mississippi Queen," New Orleans to Vicksburg.

JIM KAPLAN
Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois. Appearing on Tuesday, Friday, and Sunday.

TOM LOUGH
Loose Caboose, KSU Eastway Center, Kent Ohio. Jazz piano, Fridays, 4 - 8 p. m.

JOHNNY MADDOX
Il Porto Ristorante, 121 King St., Alexandria, Va. Appearing Tues. - Sun., 8:30 p. m. through April 29, and again from June 5 through Sept. 23. Reservations: (703) 836-8833.

BOB MILNE
Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Rd. Exit). Appears 4 p. m. to 12:30 a. m. daily, including Sunday (alternating with Bob Seeley).

MIKE MONTGOMERY
Rathskeller, The Dakota Inn, John R. Road (north of McNichols), Detroit, Michigan. Appearing Friday nights.

NEW SUNSHINE JAZZ BAND
Biltmore Ballroom (upstairs), 1811 Columbia Rd., N.W., Washington, D. C. Appearing the 3rd Sunday and 1st Wednesday of every month, 9 p. m. - midnight.

DR. ELI NEWBERGER
Sticky Wicket Pub, West Main St., Hopkinton, Massachusetts. Appearing with the New Black Eagle Jazz Band (pianist, Bob Pilsbury), Thursdays, 8 - 12 p. m.

DARYL OTT
The Ragtime Room, Ye Olde Gregory, 17 Adelaide St. W., Toronto. Solo ragtime piano, M-F, 5:30 p. m. to 1 a. m., Sat., 8 p. m. to 1 a. m.

QUEEN CITY RAGTIME ENSEMBLE
Zeno's, 1421 Larimer, Denver, Colorado. Performs with the Queen City Jazz Band every Fri. and Sat., approx. 10 p. m.

BOB SEELEY

Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Rd. Exit) Appears 4 p. m. to 12:30 a. m. daily, including Sunday (alternating with Bob Milne.)

RICHARD SKRIKA

Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario. Pianist with the Eric Mannering New Imperial Jazz Band. Every Sat., 4 - 7 p. m.

TREBOR TICHENOR

Goldenrod Showboat, St. Louis, Missouri. Appears every Sat. night. Trebor also has a weekly radio show on KWMU-FM (90. 7), "Ragophile with Trebor Tichenor," Fridays, 7 - 8 p. m.

JERRY TRAUNIG

Brownstone Restaurant, Hartford, Connecticut.

TERRY WALDO

Crazy Horse Saloon, Bush Blvd., at Route 161 (near I-71), Columbus, Ohio Appears with singer Susan Lamarche, Sundays, 8 p. m. to 1 a. m.

TEX WYNDHAM

The Green Room, Hotel DuPont, 11th & Market Sts., Wilmington, Dela. Appears with The Red Lion Jazz Band, 1st Friday every month, 8:30 p. m. to 12:30 a. m. Phone (302) 656-8121.

PERFORMERS TO WATCH FOR!

EUBIE BLAKE performs frequently at concerts and festivals. He also makes guest appearances on TV talk shows and radio programs. Watch your local paper - don't miss Eubie!

PETER FAHRENHOLTZ tours regularly in Denmark (and occasionally in other European countries). He plays solo ragtime and also with bands.

GLENN MEYER makes regular appearances with his band in the St. Louis, Missouri, area.

MAX MORATH is on the road with "The Ragtime Years." Watch for it!

TOM NOEL is on the road with two living portrayal shows: "Mark Twain at Home" and "Mr. Jelly Lord," the latter based on the life of Jelly Roll Morton.

RAGTIME RADIO

TREBOR TICHENOR has a weekly show called "Ragophile with Trebor Tichenor," on KWMU-FM (90. 7, St. Louis, Missouri), Fridays, 7 - 8 p. m.

HANK TROY's ragtime program is on KVOD-FM (Denver, Colorado), Tuesdays, 6:30 - 7:00 p. m.

TERRY WALDO hosts "This Is Ragtime" on National Public Radio. Check your local listings for this weekly half-hour show.

GALEN WILKES presents "The Ragtime Years," a weekly half-hour show, on WVHC-FM (88. 7, Hempstead, Long Island, N. Y.), on Tuesdays, 9 - 9:30 p. m.

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BOOKS

NOTE: These books are available through your local bookstore, not from The Ragtime Society. Reviews of selected books of interest will appear in future issues of The Ragtimer.

Craig, Warren. Sweet and Lowdown; America's popular song writers. Metuchen, N. J. , Scarecrow Pr. , 1978. 645 p. $25.
Biographical and comparative rankings; an index to 98 prolific songwriters and to their songs.

Hammond, John, with Irving Townsend. John Hammond on Record. New York, Summit Books, 1977. 334p. $9. 95.
Includes material on recording with Eubie Blake.

Haskins, James, with Kathleen Benson. Scott Joplin. New York, Doubleday, 1978. 248p. $8. 95.

Hasse, John. Ragtime: Its History, Composers, and Music. New York, Schirmer Books, Macmillan, 1979.

Hodes, Art. Selections from the Gutter: Portraits from the Jazz Record. Berkeley, University of California Press, 1978. 248 p. $3. 95 paper.

Jasen, David A, and Trebor Jay Tichenor. Rags and Ragtime: A Musical History. New York, Seabury Press, 1978. 310 p. $14. 95.

Marquis, Donald M. In Search of Buddy Bolden: First Man of Jazz. Baton Rouge, Louisiana State University Press, 1977. 176 p. $9. 95.

Waller, Maurice, and Anthony Calabrese. Fats Waller. New York, Schirmer Books, Macmillan, 1977. 235 p. $12. 95.

SHEET MUSIC

"Growing Pains" A Rag by Thomas Van den Eynden ($1. 50 postpaid from the composer, 3549 Daleford Rd. , Shaker Heights, Ohio 44120).

See also the enclosed catalog of Ragtime Society sheet music.

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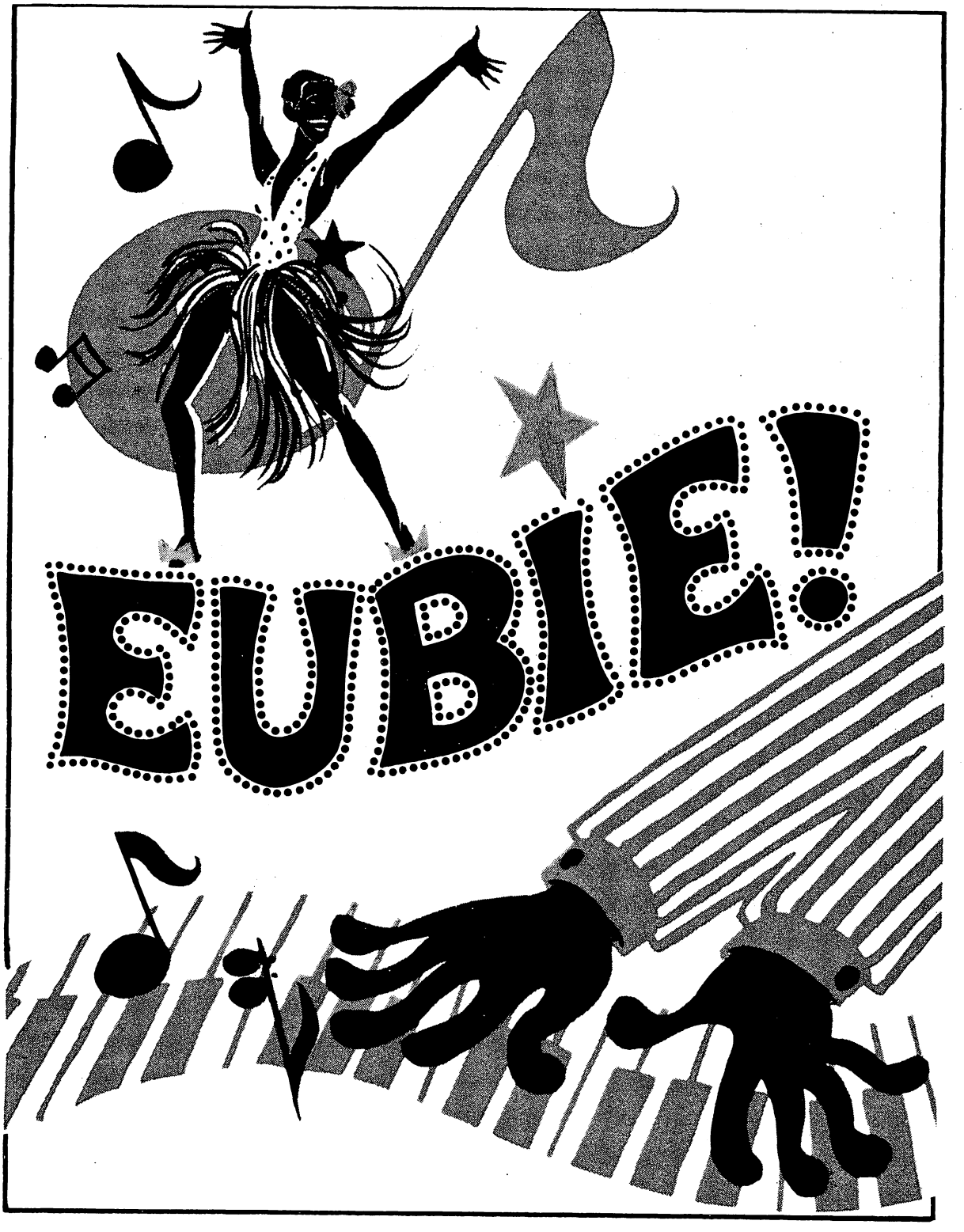
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